



NORTHERN ILLINOIS UNIVERSITY  
s c h o o l o f  
**THEATRE & DANCE**



**The School of Theatre and Dance** at Northern Illinois University provides intensive artistic and academic training for students preparing for careers in theatre and theatre-related areas. The course of study is rigorous and realistic, designed to develop, challenge, and broaden the skills and attitudes of all theatre arts students, but especially the highly motivated student who takes responsibility for his or her own growth.

NIU offers a blend of production, studio, and academic experiences. Applying theory through performance, the faculty guides students as they translate their opening theatrical sensitivities into the diverse languages of creativity.

### **Academic Programs**

The School of Theatre and Dance offers undergraduate programs leading to the Bachelor of Arts (B.A.) and Bachelor of Fine Arts (B.F.A.) degrees. Students interested in a comprehensive understanding of the components of theatre may select the B.A., and those interested in a specific area of theatre should consider the B.F.A. degree with an emphasis in acting, design and technology, or dance performance. In addition to the undergraduate degrees, a graduate program is offered leading to the Master of Fine Arts (M.F.A.) degree with specializations in acting and in design and technology.

The school is a member of the University/Resident Theatre Association, and its programs are accredited by the National Association of Schools of Theatre.

Viewed within the context of a vital liberal arts education, the primary goal of our program is to prepare actors, designers, technicians, and dancers for careers. We are interested in students who are willing to take chances and be responsible. We are interested in students who want to explore an art form that will require a lifetime of dedication.

The student's academic program and progress is closely monitored by a faculty adviser assigned to the individual upon entry into the program. Candidates in the advanced degree program, although expected to focus on one of the specializations, must also demonstrate a broad proficiency in theatre arts and scholarship. Each program of study offers a series of courses designed to increase artistry and research skills and specialized craft skills and to sharpen the analytical skills needed to understand and create theatrical art.

### **Production Experience**

During the academic year, the school mounts approximately 15 productions of varying scope and complexity. Studio training is incorporated into the season's productions, a supervised and monitored training process that provides the theatre student with practical, professional experience.

### **SummerNITE**

SummerNITE is dedicated to developing and producing new works (or works new to the nation or the region) by established and emerging playwrights. It is dedicated to fostering work of distinction and serving as a resource for both the Chicago area's professional theatre community and the Northern Illinois region. SummerNITE is committed to the highest professional quality of production while providing the students of Northern Illinois University's School of Theatre and Dance with substantive internship opportunities in the full range of activities which are inherent to theatre, including acting, directing, design, technical production, audience development, fund raising, company management, and marketing.

SummerNITE is the resident professional Equity company operated by the School of Theatre and Dance at Northern Illinois University. The School of Theatre and Dance is a member of the National Association of Schools of Theatre (NAST) and the

University/Resident Theatre Association (URTA). SummerNITE, originally known as the Northern Illinois Stage Company, was founded in 1981 as a summer professional company. The company's venue has changed frequently, most recently performances at Woodstock Opera House; Norris Cultural Arts Center in St. Charles; Greenview Arts Center; New American Theatre, Rockford; Theatre Building, and Bailiwick Arts Center, Chicago. In 1990, the company converted to Equity status negotiating a CAT Tier II (Chicago Area Theatre) contract with Actors' Equity Association. This change in status has enabled the company to employ the finest professional actors in the region while simultaneously providing students with the opportunity to work, network with, and learn from professional theatre artists. An additional benefit of this status has been that students are able to apply their work with the company toward full membership in the union. In its first season as an Equity company, SummerNITE produced the Midwest premier of *Mr. Williams and Miss Wood*, a dramatization of the relationship between Tennessee Williams and his legendary literary agent, Audrey Wood. After a successful run in DeKalb, the SummerNITE company was invited to present the U.K. premier of the play in London. Subsequently, the production also appeared in Dublin at the distinguished Abbey Theatre. More recently SummerNITE performed at the Moscow Art Theatre, and State Theatre Arts Academy, St. Petersburg, Russia.

### **Historical Scenic Collection**

Housed in the Arts Annex of NIU's College of Visual and Performing Arts, the Lyric Opera of Chicago/Northern Illinois University Historical Scenic Collection includes elements from the settings of almost 90 operas, with an excess of 5 million square feet of painted surfaces, and represents a comprehensive depository of primary scenic materials from the American operatic theatre at the end of the 19th and beginning of the 20th centuries.

The contents include almost the entire repertoire of operas produced by Oscar Hammerstein's Manhattan Opera Company and traces the inception, rise, and development of resident opera in Chicago, culminating with the demise of the Civic Opera Company in 1932. The collection preserves for the historian, designer, practitioner, and public a magnificent period of opera design and scene painting.

### **The University and the Community**

Chartered in 1895, Northern Illinois University is a comprehensive teaching and research institution

with a student enrollment of over 23,000. Located in one of the most dynamic regions of the country, with its main campus in the City of DeKalb, Northern also operates regional sites in Rockford, Hoffman Estates, Oregon, and Naperville. The university is composed of seven degree-granting colleges that together offer 52 undergraduate degree programs and 88 graduate degree programs, including 10 Ph.D. programs and six Ed.D degrees, and the Juris Doctorate.

The total fall 2001 student enrollment was 23,783.

Tuition and fees for the fall 2001

semester were approximately \$2,315 (based on an average full course load of 16 hours). The average instructor to student ratio in undergraduate courses is 1 to 18. The average undergraduate class size is 27 and the average senior-level class size is 21.

### **Financial Aid and Scholarships**

Several forms of financial aid are available to qualified students attending Northern Illinois University. Programs, policies, and application procedures are defined in the NIU financial aid brochure, which may be obtained from the NIU Student Financial Aid Office. Questions concerning financial assistance should be directed to this office.

In addition to financial aid offered by the university, the School of Theatre and Dance awards a number

*"I have had the pleasure of working with a number of recent graduates of Northern Illinois University's actor training program, and I have found them to be exceptionally well prepared as artists and as professionals. I feel NIU is certainly one of the premiere training programs in our region, and quite likely in the country."*

Steve Scott  
Associate Producer  
The Goodman Theatre



of tuition waivers for graduate students and scholarships for undergraduates. Undergraduates will be required to audition/interview on campus. Call (815) 753-1334 for dates. Students interested in dance scholarships should write directly to the head of dance performance emphasis for additional information and audition dates or call (815) 753-1334.

### Resources

The university environment provides a wide variety of sources of stimulation and opportunities for learning and development. Exhibitions, lectures, concerts, and recitals, in addition to theatrical productions, have established a tradition of excellence and distinction and contribute significantly to NIU's reputation as an important cultural center for the northern half of Illinois.

Located 65 miles west of Chicago's Loop, the university has convenient access to educational, cultural, business, and entertainment activities of the nation's third largest metropolitan area.

In addition to its world-class museums and galleries, Chicago has established itself as a stimulating home for the performing arts. The Lyric Opera, the Court Theatre, the Goodman Theatre, and especially the smaller off-Loop resident theatres such as Steppenwolf, Wisdom Bridge, and the Bailiwick Repertory, combined with the national theatre and dance companies that tour the city, are all important additional resources for the School of Theatre and Dance and are important adjuncts to the school's professional

training program.

DeKalb, NIU's home, offers three distinctive environments—easy access to a major metropolitan area, the warmth and security of small town living, and the range of shopping, living accommodations, and entertainment associated with a campus town.

### Internships

The School of Theatre and Dance encourages qualified undergraduate and graduate students to participate in internships and provides faculty assistance in planning a program. Students have interned at the Goodman Theatre, the Stratford Festival, Manhattan Ballet, Chicago Dance Theatre, Harlem Ballet, the Lyric Opera of Chicago, Williams/Gerard Productions, Utah Shakespeare Festival, among others, and with our own professional company, SummerNITE. Internships may also be arranged through our international exchange programs with the Hatfield Theatre Festival in England, The Gaiety Theatre in Ireland, and Yeditepe University in Istanbul, Turkey.

### Facilities

The school's facilities for instruction and performance are located in the Stevens Building. The building conveniently houses the university's principal production facilities, which include the O'Connell Theatre, a fully equipped 440-seat proscenium theatre; Players Theatre, a smaller, flexible "black box" theatre space; and Theatre Corner, a 150-seat open stage workshop facility.

The scene shop contains all major wood and metal working tools, including a remotely located industrial pneumatic compressor for use in construction,



painting, and/or stage mechanics.

In addition to the lighting workshop, a specialized laboratory accommodates experimental projects in lighting and scenic design. This facility is complemented by two additional specialized design and technical classrooms and drafting laboratories. A sophisticated computer graphics laboratory, located in the Stevens Building, is fully accessible to design and technology students. Furthermore, there are multiple computer stations accessible to all students in the program conveniently located in the Stevens Annex.

### **Undergraduate Degree Programs**

The undergraduate theatre arts program has long been recognized for a production schedule that provides numerous and varied opportunities in acting, directing, dance, design, and technical experiences in which students become actively involved throughout their undergraduate course of study. A strong theatre history, literature, and criticism curriculum enhances and supports the production program.

The School of Theatre and Dance offers two undergraduate degrees in theatre arts: (1) the Bachelor of



Fine Arts degree with emphases in acting, design and technology, and dance performance, (2) the Bachelor of Arts which includes study in all theatre areas as well as liberal arts areas including foreign language. Further details about the theatre and dance classes which are needed for each major is included later in this brochure. All theatre arts majors must demonstrate skills in multiple areas of the theatre. Students are expected to participate in at least one theatre or dance production each semester.

### **General Undergraduate Admission Requirements**

Correspondence about undergraduate admission to the university should be addressed to the Office of Admissions, P.O. Box 3001, Williston Hall 101, Northern Illinois University, DeKalb, Illinois 60115-2857.

All applicants may be requested to submit the following materials:

A formal application for admission.

An official high school transcript indicating class rank and courses completed. Class rank should be indicated as of the end of the sixth, seventh, or eighth semester unless the applicant will be an early graduate.

An official ACT assessment or SAT I score report. (Students' copies cannot be accepted.)

An official transcript from each college attended.

Prospective students will find more specific information about undergraduate admission to the university in the current edition of the *Undergraduate Catalog* which is available from the Office of Admissions or online at [www.niu.edu/admissions.html](http://www.niu.edu/admissions.html). Application deadlines and the academic calendar are also included in the catalog.

### **Graduation Requirement**

A minimum of 120 semester hours that can be applied toward the baccalaureate degree is required for graduation. The baccalaureate degree includes general education requirements for all students and an in-depth study in at least one major area as well as individual elective choices. These obligations are met simultaneously and, together, fulfill the curricular intent of the degree.

Special requirements for theatre majors vary by emphasis and are briefly described in the programs of study that follow. A more complete description of

requirements and the content of the theatre and dance courses are given in the university's *Undergraduate Catalog*. All theatre arts majors take university required general education classes, complete the seven classes which comprise the theatre arts core, and participate in at least one production each semester. The theatre and dance classes taken for each degree and area of emphasis are listed below. There are, also, some special requirements such as interview, audition, and/or portfolio review which are necessary. Details are given in the *Undergraduate Catalog*.

### Theatre Arts Core

Aesthetics of Theatre  
 Introduction to Performance  
 Stage Technology I: Costumes and Makeup  
 Stage Technology I: Laboratory  
 Stage Technology II: Scenery and Lighting  
 Stage Technology II: Laboratory  
 Performance and Production

### Major in Theatre Studies (B.A.)

The Bachelor of Arts degree is a program of study in theatre arts within the context of a vital liberal arts education. Historically, theatre has dealt with the problems of human society—its aspirations, beliefs, emotions, conflicts, and frustrations. Theatre, in live performance and on film, has become one of the most effective contemporary forces in advancing civilization, in improving social conditions, in celebrating our culture, and in sensitizing people to human values of life. The program includes a broad coverage of the theatre field rather than a single focus on any segment of theatre arts. Courses include knowledge of history and literature of theatre as well as production training in acting, directing, technology, and design.

This degree allows the student to take a variety of courses in theatre while pursuing a liberal arts education including study of a foreign language. After students have completed the core curriculum, they may use theatre electives to investigate further the arts of the theatre. Students interested in directing, stage

management, playwriting, design, or history and criticism will find the B.A. curriculum an exciting exploration. Course requirements within the school include:

Fundamentals of Storytelling  
 Acting I: Performing Skills  
 Introduction to Design  
 Script Analysis  
 Directing I and II  
 Acting II: Technique Development  
 History of Theatre and Drama I and II  
 Contemporary Theatre  
 Senior Research Project

The remaining semester hours for the B.A. in theatre studies are chosen from classes in theatre design (costumes, scenery, or lighting), theatre technology (costume, lighting, or scene), theatre theory and criticism, stage combat, period styles, playwriting, theatre dance, performing arts management, and/or African/American theatre. Specific class selections are listed in the *Undergraduate Catalog*.



### Major in Theatre Arts (B.F.A.)

#### Emphasis in Acting

The purpose of this emphasis is to train actors to pursue one or more of the following.

- careers in professional theatre
- advanced study in theatre
- careers in the training of theatre artists and students

The focus is the cultivation of the students' fuller understanding of themselves and of human behavior,

so as to enable them to work within a framework of truth onstage. Actors achieve this ability through developing their imagination, their sense of conversational reality, their responsiveness and spontaneity, and their capacity for a full emotional life which can be expressed with meaning and clarity. The individual components of voice, movement, and technique work are taught concurrently, as disciplines within themselves, but sharing an essential interrelationship that supports the overall development of the performance training. Course requirements within the school include:

- Dance Techniques
- Fundamentals of Storytelling
- Script Analysis
- Acting Technique
- Voice for the Stage
- Advanced Acting Technique
- Movement for the Stage
- Directing I
- Theatre Dance
- History of Theatre and Drama I and II
- Period Style for Actors: Text Analysis
- Period Style for Actors: Physicality
- Verse Drama
- Advanced Vocal Technique: Voice Characterizations and Dialect
- Advanced Vocal Technique: Stage Speech
- Acting Styles: Clarity and Character
- Advanced Movement for the Stage
- The Business of Theatre
- Topics in Theatrical Performance

The remaining semester hours are chosen from Summer Repertory Practicum, Internship in Theatre Arts, and other advised courses.

### **Emphasis in Design and Technology**

This emphasis provides education in theatre design and production, which includes the areas of costumes, lighting, and scenery. Students gain an understanding of the artistic, social, and cultural content of theatre arts while developing creative and technical skills in presenting theatre to an audience. Study involves design (including drawing and painting work) as well as course work in theatre history, period styles, and directing. Specialized classes in theatre technology areas (such as scene painting, millinery, pattern drafting) as well as computer-aided drawing (CAD) and computer rendering are offered. It is the aim of the B.F.A. program to be pre-professional within the context of a liberal arts education and to provide a strong foundation for professional careers in theatre, communication, and allied entertainment fields.

The School of Theatre and Dance has specialized shops and laboratory facilities in which students are expected to develop effective application of their design and technology studies. The Stevens Building houses a scenic construction shop, lighting shop and laboratory, and costume construction shop. There are specialized storage areas for costumes, props, and scenery. Students in the design and technology emphasis are regularly given responsible and supervised assignments in the school's production program which give the student practical experience in a production environment. Internships and other off-campus programs with theatre companies, production groups, arts organizations, and performing arts centers further broaden expertise and serve to integrate the student into the professional and commercial theatre environment. Course requirements within the school include:

- Introduction to Design
- Technical Drawing for the Theatre
- Script Analysis
- Directing I
- Theatre Design II: Costumes



- Theatre Design III: Scenery
- Theatre Design IV: Lighting
- History of Theatre and Drama I and II
- Theatre Design V, or Design and Technology
- Drawing for the Theatre
- Period Style for the Theatre I and II

The remaining courses are chosen from classes teaching costume, lighting, or scenery technology, pattern drafting, millinery, dyeing and painting, scene painting, computer-aided drafting (CAD), electronic visualization, rendering techniques, and other electives.

### Emphasis in Dance Performance

Study in dance performance emphasizes equal training and performance in ballet and modern dance. Student's in this emphasis can choose from numerous course offerings in a wide variety of dance and dance related subjects. Many performing opportunities are available to the dance student. Northern Dance Theatre presents original works by renowned NIU faculty as well as masterworks from the standard classical repertoire including *The Nutcracker*, *Sleeping Beauty*, and *Giselle*, and modern masterworks such as *With My Red Fires*, *Shakers*, and *The Brandenburg Concerto*. Orchesis is the performance laboratory for the training of dance educators and is open to any university student who wishes to perform or choreograph. The student Choreographic

Showcase is open to dance majors and minors. In addition to the theatre arts core, dance performance students also take classes in introduction to the visual arts and introduction to music. Course requirements include:

- Analysis and Pedagogy for Dance
- History of Dance: Primitive through Renaissance
- History of Dance: 18th Century to Modern Times
- Rhythmic Analysis and Improvisation
- Composition and Choreography
- The Business of Dance

The remaining courses are chosen from among the following groups:

Dance Techniques, Modern Dance, and Ballet.

Tap Techniques, Folk and Square Dance, African Heritage Dance, Pointe, Male Ballet Technique, Theatre Dance, Jazz Technique, Pas de Deux, and Special Studies in Dance.

Dance as Art in Education, Workshop in Movement and Performing Awareness, Dance Notation, Dance Philosophy and Aesthetics, Choreography, Internship in Theatre Arts, Fitness and Conditioning for Dancers, and Tutorial in Dance.



## School of Theatre and Dance Faculty

**Alexander Gelman - Director of the School**  
(M.F.A., Boston University) Directing

Since receiving his M.F.A. in directing at Boston University Alexander Gelman has worked as a free-lance director and translator of plays from Russian to English. His directing has encompassed legitimate theatre, the musical, opera, and film. Gelman's many productions include *Eugene Onegin*, *L'Incoronazione di Poppea*, *Turn of the Screw*, *L'Italiana in Algeri*, *Camelot*, *Twelfth Night*, *Side by Side by Sondheim*, *As You Like It*, *Romeo and Juliet*, *Die Fledermaus*, *The Threepenny Opera*, *The Taming of the Shrew*, *Stage Struck*, *Barber of Seville*, *La Traviata*, *Carmen*, *School for Wives*, *Waiting for Godot*, *A Midsummer Night's Dream*, *Journey of the Fifth Horse*, *Tartuffe*, *Tango*, *The Lion in Winter*, and *The Burning Fiery Furnace*.

He has worked at such theatres as American Repertory Theatre, Arena Stage Company, Canterbury Opera (Christchurch, New Zealand), Chicago Lyric Opera, Utah Opera, Ashlawn-Highland Music Festival, Chattanooga Opera Association, Hartford Stage Company, The Acting Company, New York Shakespeare Festival, Minneapolis Children's Theatre Company, Emmy Gifford Theatre, Great Music West Festival, Colorado Opera Troupe, and The Juilliard School of Drama. Professor Gelman has also assisted such notable East European directors as Andrei Serban, Yuri Lyubimov, Lucian Pintilie, and Yuri Yeremin.



## History, Literature, Criticism Faculty

**Kent G. Gallagher**  
(Ph.D., Indiana University) Theatre History and Criticism

Kent Gallagher is an author, educator, director, and theatre administrator. He has directed a

variety of professional and university productions including the exclusive Northern Illinois University pre-New York presentation of *Shakespeare and the Indians* by Dale Wasserman. Professor Gallagher has written for screen and television and has published a book and numerous articles on theatre history, teaching, theatre production, and performance. In 1980 he received the Kennedy Center Medallion for outstanding achievement in university theatre and service to the American College Theatre Festival.

**Robert Schneider**  
(D.F.A., Yale University) Theatre History and Criticism

Bob Schneider teaches in the areas of theatre history and drama. He has been active as a dramaturg, director, reviewer, and occasional actor. His adaptation of Raymond Queneau's *Exercises in Style* was the English language premiere when it opened in New Haven a few years ago. Professor Schneider is currently working on a stage adaptation of J.R.R. Tolkien's last novel, *The Simarillion*. He has contributed articles, interview, review and opinion pieces to *Theatre Magazine*, *Plays International*, *American Theatre*, and the *New York Times*. During a 10-year stay in France, he co-authored the first practical guide to baseball published in that country, *Initiation au baseball*. He's taught at the

University of Paris, HEC, and Southern Connecticut State University. Concurrent with his first semester at NIU, Professor Schneider taught a workshop at Yale College called, "Shakespeare into Film." Professor Schneider authored *The Birds* as presented at the Moscow Art Theatre Summer 2004, and began Northern Illinois University's 2004 – 2005 Theatrical season.

## Performance Faculty

**Kathryn Gately-Poole**  
(M.F.A., Rutgers University, Mason Gross School of the Arts) Head of M.F.A. Acting Program, Specialist in Meisner Acting Technique

Kathryn Gately-Poole is the co-director of an international student exchange program between The Gaiety School of Acting in Dublin, Ireland, and Northern Illinois University. Having studied with Sanford Meisner at the Neighborhood Playhouse, Professor Gately-Poole has taught the Meisner Method extensively in America and in Dublin, Ireland. Professor Gately-Poole received her M.F.A. from Rutgers University, Mason Gross School of the Arts, under Bill Esper, with whom she eventually co-taught the B.F.A. and M.F.A. candidates. She co-founded the Gately/Poole Studio in New York City on Off-Broadway's Theater Row, which grew into one of the leading two-year acting training programs in the U.S. Professor Gately-Poole's alumni have worked in stage, film, and television and have been nominated and/or received such awards as the Cannes Film Festival's Palm d'Or, the Oscar, the Golden Globe, the Emmy, the Ace, the Tony, the Drama Desk, the Outer Critics Circle, the Joseph Jefferson, the Dramalogue, and the Pulitzer Prize.

Most recently, James Gandolfini received the Emmy and the Golden Globe for his role in *The Sopranos*; Roger Bart won both the Tony and the Drama Desk Award for his work in *You're a Good Man Charlie Brown*; Kevin Chamberlain was nominated for a Tony Award for *Dirty Blondes*; and Marc Wolf, won the Obie Award and was nominated for both the Drama Desk and the Outer Critics

Awards for his one-man show *Another American: Asking and Telling*, which he wrote and starred in. In addition to teaching at Northern Illinois University, Professor Gately-Poole has also taught at The Gaiety School of Acting and the Abbey Theatre in Dublin and, during the summers, teaches and coaches stage and film acting in Los Angeles and Boston. This January, Ms. Gately coached the world premiere of *Sins of the Father* at the Theatre Space in Dublin, Ireland.

### Christopher Markle

(M.F.A. in Directing, Yale University) Acting/Directing, Artistic Director of SummerNite

Christopher Markle is a graduate of Indiana University, Bloomington, and the Yale School of Drama. Immediately after he completed his training he began his long association with The Acting Company, founded by John Houseman, founding and artistic director of Juilliard, and Margot Harley and currently celebrating its 25th anniversary season. In his first season with The Acting Company, Professor Markle co-directed *A Midsummer Night's Dream* and began his long term association with the distinguished Romanian director, Livui Ciulei. When Mr. Ciulei was invited to take over The Guthrie Theatre, he invited Professor Markle to join him. Professor Markle was Resident Director at the Guthrie from 1980-1985, directing *Heartbreak House*, *Hedda Gabler*, *Night, Mother*, and three editions of *A Christmas Carol*. He worked closely with John Houseman on the staging of the New York and London revivals of Marc Blitzstein's *The Cradle Will Rock* and directed its national tour. Upon leaving the Guthrie, Professor Markle was one of the co-founders of DearKnows, a New York City-based company known for its innovative work with narrative texts, especially James Joyce's *Dubliners* (in which he appeared in a variety of roles). DearKnows was also closely associated with Olympia Dukakis' Whole Theatre Company, Colorado College. For DearKnows Professor Markle also staged a version of *Alice in Wonderland* on commis-



sion from New York's Lincoln Center Institute, for which he worked for a number of years as a teaching artist in schools all over the New York metropolitan area. Recently, he directed *Othello* for the Los Angeles Shakespeare Festival. As a teacher Professor Markle has also taught privately, conducted many master classes around the country, and has taught at a number of institutions including the Studio School of the Moscow Art Theatre, Bard College, the British-American Drama Academy, and Princeton University. Professor Markle is a member of the Steering Committee of the National Training Committee of ITI/Theater Communications Group, and recently was the American representative to Project Istropolitanja 2000, a biennial Slovakian festival of

international schools of theatre. As artistic director of SummerNite, he has produced the world premiere of *The Enduring Legend of Marinka Pinka and Tommy Atomic* and the U.S. premiere of *The Snow Palace* as well as expanded the season into a repertory.

### **Richard G. Poole, Jr.**

(M.T.A., Rutgers University, Mason Gross School of the Arts) Specialist in Meisner Acting Technique and Contemporary Playwrights

Richard Poole worked extensively in New York City as a director and teacher before joining the NIU faculty. He has coached actors in several award winning Broadway, Off-Broadway, and television productions. Professor Poole co-founded the Gately/Poole Acting Studio in New York City with Kathryn Gately and was both its director and a master teacher for 14 years, overseeing its growth to over 250 students per year. Before joining Ms. Gately, he taught for several years at The American Academy of Dramatic Arts and Rutgers University. For 10 years in New York City, Professor Poole was the executive director for 42nd Street's Nat Horne Theatre, home of three separate companies, and in that capacity was part of the development of Theatre Row. Before leaving New York, he was head of acting for the professional program at Primary Stages Theatre Co, and co-head of the Playwriting Unit with Arthur Giron. He was the co-founder of the first professional television-acting training program on the east coast. Professor Poole is also associated with New Dramatists in Chicago, with whom he and several Chicago playwrights workshopped new plays in the acting classrooms at Northern. He has taught and coached actors in New York, Chicago, and Los Angeles and has given master classes in Meisner technique at the Gaiety School of Acting and the Abbey Theatre in Dublin, Ireland. Most recently, he has been a member of the acting faculty at Interlochen Center for the Arts.



(Ph.D., University of Colorado-Boulder) Directing, Acting, Storytelling

Patricia is professor and head of the Bachelor of Arts in theatre studies program at Northern Illinois University. She performs regularly as a professional storyteller at festivals, coffee houses, schools and libraries in the Midwest region. She also conducts storytelling performances, and process workshops throughout the nation. In addition, Professor Ridge has directed over 75 productions, many of which are original or experimental theatre pieces. Her work as a theatre artist has been chosen to represent the Outstanding Contributions by Women Artists Exhibit for

the Golda Meir Collection housed at the University of Wisconsin- Milwaukee. Dr. Ridge is a member of the National Storytelling Association, the American Alliance for Theatre and Education, the American Theatre in Higher Education, and the Fox Valley Storytelling Guild.

### **Deborah Robertson**

(M.F.A., Smith College) Head of B.F.A. Acting, Undergraduate Adviser, Theatre Movement Specialist

Deborah Robertson is a movement specialist, choreographer, and actress who has worked on and Off-Broadway, in regional theatre, industrials, film, and television. Professor Robertson is trained in acting by William Esper in the Sanford Meisner process.

### **Patricia Lin Ridge**

Her movement training and background includes: study as a dancer since the age of five; B.A. in dance performance, University of Colorado, Boulder; M.F.A. in dance performance, Smith College, on Teaching Fellowship; professional performing with several modern dance companies and in musical theatre in Boston, New York City, and touring companies; and the study and teacher training in the work of Loyd Williamson and of Rudolf Laban. Professor Robertson has been a faculty member of the Mason Gross School of the Arts at Rutgers University, and the Actors Movement Studio in New York City. She is an associate professor, head of the B.F.A. specialization in acting and is the undergraduate Adviser at Northern Illinois University. She has also been a member of the core faculty for seven years at the Actors Center of Chicago. Professor Robertson recently returned from a tour of New Zealand, where she taught masterclasses as part of an arts initiative created by the British Council, Fulbright USA, and Montana Wines. In the windy city she has worked with the Court Theatre, Victory Gardens, Famous Door Theatre, and the Irish Rep. She is a member of Actor's Equity Association and Screen Actors Guild



### **Paula Frasz**

(M.A., Butler University, M.F.A., University of Illinois-Champaign/Urbana) Modern Dance, Jazz Dance, Tap Dance, Composition, Choreography

Paula Frasz “is a choreographer to watch,” announced Sid Smith in the Chicago Tribune. Her many achievements include: Mordine & Company featured dancer and featured dancer at the Lyric Opera

of Chicago. Professor Frasz created the role of Stella Starbuck in the award-winning murder mystery, *What Are We Going to Do With Mary?*, she danced with the Chicago Repertory Dance Ensemble, she was named the Outstanding Choreographer at the Midwest American College Dance Festival, and she has had works in ACDF gala performances in Kalamazoo and Rochester Michigan and in Raleigh, North Carolina. Her choreography has been commissioned by the Chicago Symphony Orchestra, the Elgin Symphony, Orchestra and the Fox Valley Symphony Orchestra. Professor Frasz is one of the founding choreographer's of Chicago's Next Dance Festival, who's work has been called “powerfully modern” by Lynn Voedisch of the *Chicago Sun-Times*. Most recently she received the 1999 Ruth Page Award for Artistic Achievement in Choreography from the Chicago Dance Coalition. Professor Frasz was a faculty member at the Columbia College Dance Center for eight years. She is currently an associate professor of dance at Northern Illinois University in DeKalb, where she teaches Advanced Modern Technique, Choreography, Improvisation, Professional Seminar in Dance, and Tap. She also teaches Musical Theatre and choreographs

of Chicago. Professor Frasz created the role of Stella Starbuck in the award-winning murder mystery, *What Are We Going to Do With Mary?*, she danced with the Chicago Repertory Dance Ensemble, she was named the Outstanding Choreographer at the Midwest American College Dance Festival, and she has had works in ACDF gala performances in Kalamazoo and Rochester Michigan and in Raleigh, North Carolina. Her choreography has been commissioned by the Chicago Symphony Orchestra, the Elgin Symphony, Orchestra and the Fox Valley Symphony Orchestra. Professor Frasz is one of the founding choreographer's of Chicago's Next Dance Festival, who's work has been called “powerfully modern” by Lynn Voedisch of the *Chicago Sun-Times*. Most recently she received the 1999 Ruth Page Award for Artistic Achievement in Choreography from the Chicago Dance Coalition. Professor Frasz was a faculty member at the Columbia College Dance Center for eight years. She is currently an associate professor of dance at Northern Illinois University in DeKalb, where she teaches Advanced Modern Technique, Choreography, Improvisation, Professional Seminar in Dance, and Tap. She also teaches Musical Theatre and choreographs

## **Dance Faculty**

### **Judith Quirk Chitwood**

(M.A., University of Cincinnati) Ballet and Modern Dance (Horton Technique)

Judith Chitwood began her dance training in the Chicago area with Stephanie Clemens, Kay Johnson, and Larry Long. She pursued further study at the University of Cincinnati, College Conservatory of Music, where she studied the Horton technique of modern dance under James Truitte. Professor Chitwood's professional experiences include being a former member of the Cincinnati Ballet Company and the PBS filming of Ruth Page's ballet, *Alice in Wonderland*. She also performs Doris Humphrey and Charles Weidman reconstructions with the Oak Park, Illinois, based modern dance company, MOMENTA.

the musicals for the School of Theatre and Dance. This master teacher has also been in residence at many colleges and universities, including St. Mary's College in Notre Dame, Indiana, the University of Wisconsin at LaCrosse, Southern Illinois University, Winona State University and St. Mary's College in Minnesota, Harper College, and College of DuPage in Glen Ellyn, Illinois.

Professor Frasz holds a B.A. and an M.A. from Butler University. She graduated *magna cum laude* from the University of Illinois with an M.F.A. She is also a member of Actor's Equity Association and has served several terms on the Illinois Arts Council Dance Panel. Her choreography has been presented in concert at the Dance Center of Columbia College, at Northwestern University, and at the Krannert Center of the University of Illinois, and is in the repertoire of numerous professional dance companies. Professor Frasz is an active and vital member of Chicago's dance community and serves on the Chicago Dance Coalition Ruth Page Committee. With a grant from Northern Illinois University, she has performed, choreographed, and taught for the last two years at several locations in Austria and Germany. "A tongue-in-cheek choreographer with a spunky stage presence," as Lucia Mauro of the *Chicago Sun-Times* insists, Paula Frasz continues to produce her work around the United States and has recently received a grant to produce a solo concert.

### **Randall C. Newsom**

(M.A., Eastern Kentucky University) Coordinator of Dance, Ballet, Modern Dance

Randall Newsom has performed and choreographed for companies throughout the world, including the Irish National Ballet, Repertory Dance Company of the Southwest, and Louisville Ballet, and was co-artistic director of Cycles Dance Company (Great Britain). He is a specialist in the renowned Benesh Movement Notation System. He frequently guest teaches and reconstructs the standard classical ballet repertoire for many midwestern dance companies. He is a member of Actors' Equity Association and the Benesh Institute in London. He was a recipient of Northern Illinois University's Excellence in Undergraduate Teaching Award in 1987-88.

## **Design and Technology Faculty**

### **Melanie Parks-Baumgartner**

(M.F.A., University of Illinois-Champaign/Urbana) Head of Design and Technology Area, Costume Design

Some of Professor Melanie Parks-Baumgartner's designs have been seen at Lifeline Theatre in Chicago and include *The Phantom Tollbooth* (Jeff Nominated), *The Snarkout Boys and the Avocado of Death*, *One Hundred and One Dalmatians*, *A Wrinkle in Time* (Jeff Nominated), and *Lizard Music* for which she received an After Dark Award for Outstanding Achievement in Costume Design. Other credits include *I Hate Hamlet* and *Lost in Yonkers* for the University of Illinois Summerfest, *Dancing at Lughnasa* for Hope Summer Repertory Theatre, *As You Like It*, *MacBeth* and *Henry IV, Part I* for Fox Valley Shakespeare Festival, *Holiday Memories* for Borealis Theatre Company, Tennessee and *Bite the Hand* for Steppenwolf Theatre and *The Nutcracker Ballet*, *On the Verge* and *The Fantasticks* for Northern Illinois University. Costume technician credits include the Goodman Theatre, American Players Theatre, and five summers with the Colorado Shakespeare Festival.

### **Benny Gomes**

(M.F.A., University of Illinois-Champaign/Urbana) Lighting Design

In a 27 year career, Benny Gomes has lit over 280 productions for pan, choral, theatre, dance and industrials in Trinidad and Tobago, his native country. He has also designed in the Caribbean, Venezuela, the Czech Republic, Germany and the US. Included in his work are 9 premiers of Nobel Prize winner Derek Walcott's plays. When not designing for the theatre, Benny works with fellow Trinidad Carnival artist, Peter Minshall of the Callaloo Company on large scaled street theatre and performance art spectacles such as the annual Trinidad carnival. The Callaloo Company was awarded an Emmy for costuming the 2002 Opening Ceremony of the Salt Lake City Winter Olympics.

### **Lori Hartenhoff**

(M.F.A., University of Wisconsin-Madison) Costume Director

Lori Hartenhoff's professional work includes tech-

nical work at Milwaukee Repertory Theatre, The Guthrie Theatre, The Children's Theatre (of Minneapolis), American Players' Theatre, and at the Utah Shakespearean Festival, where she has supervised the costume shop for nine years. She has designed for Milwaukee Repertory Theatre, The Milwaukee Chamber Theatre, the New American Theatre, Albuquerque Little Theatre, and the Minnesota History Theatre. Her teaching credits include the University of New Mexico, where she managed the costume shop and taught technical classes; Oklahoma State University and the University of Wisconsin-Milwaukee Professional Theatre Training Program as guest instructor and guest costume designer.

**Terrence L. McClellan**

(M.F.A., University of Massachusetts-Amherst) Assistant Director of School, Graduate Program Director, Scene Design and Technology

Terrence McClellan has designed scenery and/or lighting for a diverse range of clients such as the Chicago Opera Theatre, Des Moines Metro Opera, The Beach Boys, Goodman Children's Theatre, the National Cable Telecommunications Association, and the Transamerica Life Insurance Companies. These projects were produced in many theatrical fields including opera, commercial and academic theatre, cable television, corporate communications and entertainment. Professor McClellan has also taught at the State University of New York and the University of Iowa. His special interest is the computer visualization of theatrical space, a skill he developed and uses extensively in his professional career as a designer and illustrator/ renderer. He is a member of USAA

**Tracy L. Nunnally**

(M.F.A. Florida State University) Technical Director

Tracy Nunnally has worked in professional theatre for over 12 years. During the '90s, he served concurrently as the technical director for Theatre Calgary and a technical instructor for Mount Royal College, both based in Calgary, Alberta, Canada. Professor

Nunnally specializes in rigging, motion control, pyrotechnics, and CADD, and has designed and executed an extremely diverse range of systems and effects for clients all over North America. Additionally, he gives numerous workshops in his areas of specialization to a wide array of groups every year. Professor Nunnally is the co-founder of the North American Association of Flying Effects Directors (NAAFED.), and is an active member of the IATSE, the USITT, and the CITT.



**Sahin Sahinoglu**

(M.F.A., Northern Illinois University) Scenic Design

Sahin Sahinoglu received his M.F.A. in scenic design from Northern Illinois University in 1995. He is currently teaching at NIU and freelancing in the Chicago area. Among some of the design credits he earned since 1995 are *A Christmas Carol*, Egyptian Theatre, *Fiddler on the Roof*, Moraine Valley Community College, *The Nutcracker Ballet*, Egyptian Theatre and *Ages of Sin*, four one-acts by Thornton Wilder, performed at the Bailiwick Arts Center in Chicago. He has also worked as an assistant designer for Arizona Repertory Theatre, Lifeline Theatre, and Drury Lane Dinner Theatre and as a design associate for several trade shows such as Busch, Intel, and Choice Hotels.

**Professional Staff**

**Diana Fix**

(M.F.A., Florida State University)  
Costume Shop Cutter, Draper

Diana received her M.F.A. in Costume Design from Florida State University. For the past three seasons, she worked at the Utah Shakespearean Festival as a first hand. At FSU, she designed Romeo & Juliet, This Is Our Youth, Shape of Things, Our Country's Good, and Two Gentlemen of Verona. While at FSU, Diana taught Creative Design, Costume Construction Lab, and Intermediate Costume Construction Techniques

**Anna Goller**

(M.F.A., Southern Illinois University)  
Scene Shop Supervisor

Anna has managed and built props in a variety of theatrical venues including Glimmerglass Opera, The Cleveland Playhouse, Lyric Opera of Cleveland and The Young Vic Theatre Company in London. She also designed scenery for The Cleveland Playhouse Children's Theater's production of Pecos Bill and The Ghost Stampede as well as Shopping and F\*cking for the Dobama Night Kitchen series in Cleveland Ohio. Anna is an active member of U.S.I.T.T. and the Honor Society of Phi Kappa Phi

**Instructional Staff**

**David Booth**

(M.S., Northern Illinois University) Marketing Director

David Booth comes to the School of Theatre and Dance with a background in program management and imaging graphic. This background has led him to positions with the Naperville Police Department as a forensic imaging specialist and with NIU Motorcycle Safety Project as a trainer. He has, also, been associated with the Stage Coach Players since 1989 where he has served as a director, actor, and a board member. Mr. Booth has been the school's marketing director since 1997.

**Kathryn L. Hubbard**

(M.S.S., University of South Dakota) Properties Technology

Kathryn Hubbard has designed and built props for over 150 theatrical and dance productions, including assignments for the Black Hills Playhouse, Central Washington University, New American Theatre, Drury Lane Dinner Theatre and Lifeline Theatre. Additionally, she has designed and installed exhibits at the W.H. Over State Museum (Vermillion, SD) and the Elwood House Museum (DeKalb, IL). She teaches property construction and is Properties Director for the School of Theatre and Dance.



# School of Theatre and Dance

## Frequently Asked Questions

- 1) **What can I major in?** The degree programs are as follows:

*Bachelor of Fine Arts:* with emphases in

- **Acting** - requires audition and interview. For more information call Deborah Robertson at (815) 753-8287.
- **Design and Technology** - requires portfolio. For information call Melanie Parks-Baumgartner at (815) 753-1339
- **Dance Performance** - For information call Randall Newsom at (815) 753-5502

*Bachelor of Arts in Theatre Studies:*

- requires interview with Professor Patricia Ridge at (815) 753-8074

- 2) **Can I audition for shows if I am not a major?** Generally no; however, on rare occasions this may be possible.
- 3) **Do you have a theatre minor?** Currently a minor is offered only in dance.
- 4) **How many productions are done each season?** Approximately eight in our main-stage season, and six in our studio season. We also have a “lab theatre” that produces student work.
- 5) **Can freshmen and sophomores audition for productions?** Yes, freshmen and sophomores are cast in almost every production.
- 6) **Is it possible to double major?** Yes, it is possible but difficult, and will probably take five years of study to complete.
- 7) **Do you offer scholarships?** Yes, for majors. They are based on talent.
- 8) **What is the ratio of students to faculty in theatre classes?** In studio classes approximately 13 to 1. In academic courses approximately 25 to 1.

- 9) **What are the opportunities for exposure to professional theatre?**

There are several:

- **SummerNITE** - our professional Equity company in Chicago performs two shows per year.
- **Scene Night**- a graduating seniors’ showcase, for directors, casting agents, and producers in Chicago.
- In addition, we frequently bring in guest directors and teachers who have national and international reputations of note.